

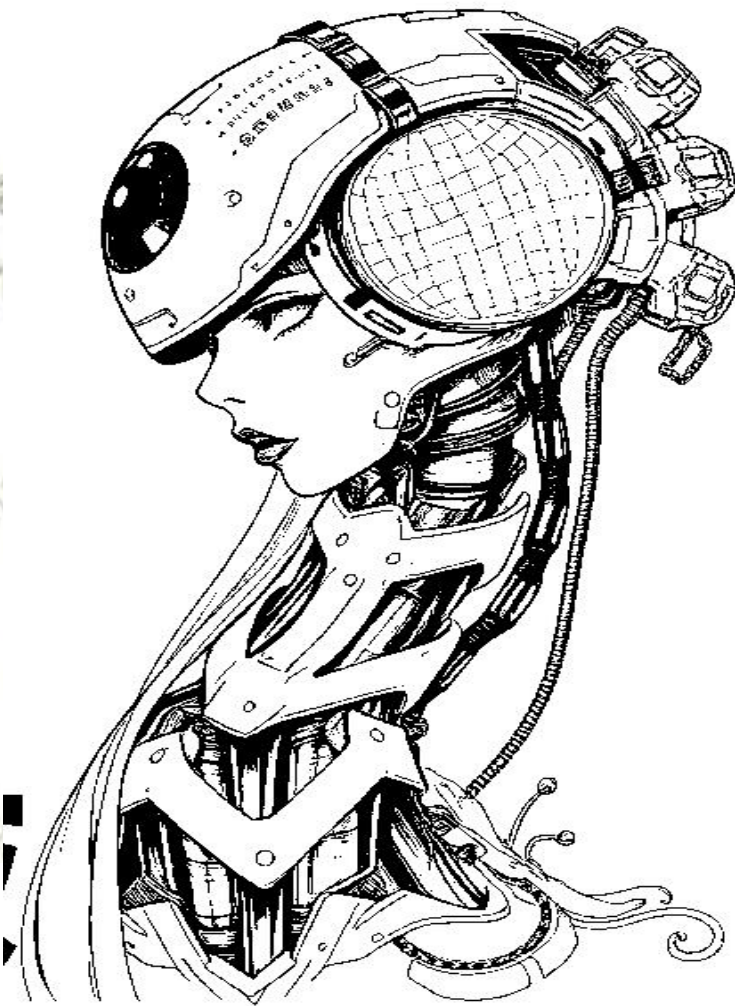
BIZARRE TRUTHS



OFFICIAL PRICE
£1,000,00

AN UNUSUAL HISTORY





A family archive reborn.

Curated with love by Sokoły Granda Ananeva, this collection preserves the voice, images, and legacy of Rodrigo Granda. Memory becomes future.

"What was once lost now breathes again — through the eyes of a daughter, memory returns as light."



Personal Library
Rodrigo Granda

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Rodrigo Granda

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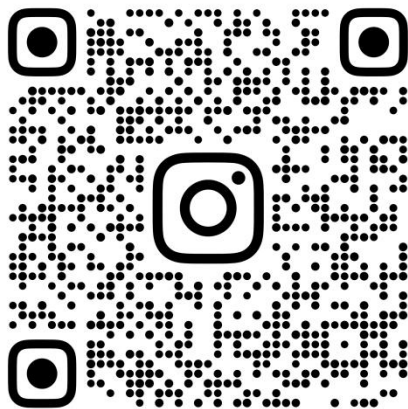
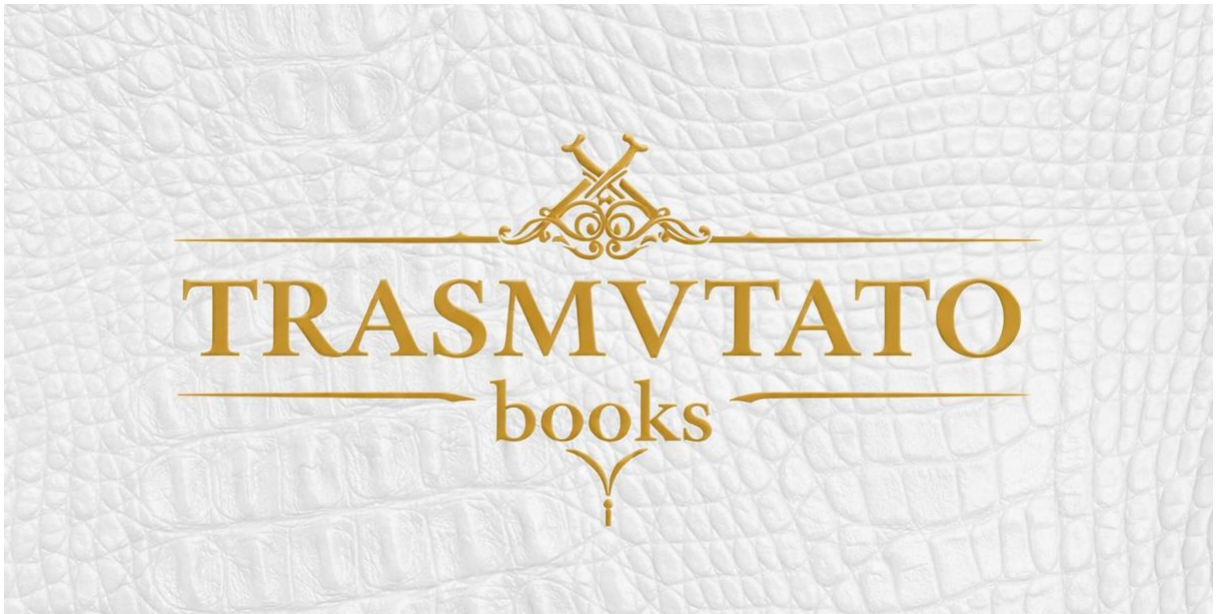
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SOKOLYGRANDAANANEVA



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Bizarre Truths — An Unusual History

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First edition, 2026

Creative direction and editorial production: VIV Studio
Studio Office: Kensington, London, United Kingdom

This publication is an artistic and conceptual work of fiction and visual research.





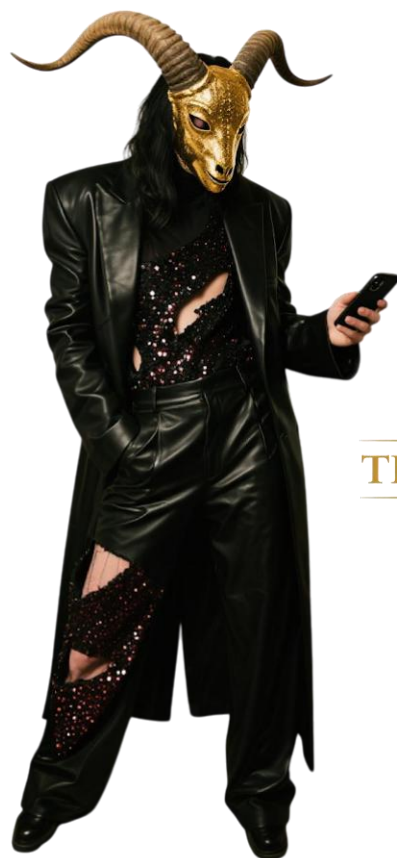


BIZARRE TRUTHS



AN UNUSUAL HISTORY





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The body stopped running. The mind began to remember.

—Rodrigo Granda, 1st May 2025.

Year of the Thirteen Full Moons.



PHANEINTHYMOS



DEDICATION

For those who refused to remain only biological.
For those who believed beauty could become evidence.



▣ PRESS DOSSIER –
BIZARRE TRUTHS: AN
UNUSUAL HISTORY

📄 SUMMARY TECHNICAL SHEET

- **Title:** *Bizarre Truths: An Unusual History*
- **Authors / Collective:** Bizarre Truths Project / VIV Studio
- **Creative & Editorial Direction:** Rodrigo Granda (Phaneinthymos) & Sokoly
- **Year of Publication:** 2026
- **Format:** Art book / conceptual publication
- **Languages:** English and modern Chinese language
- **Length:** 170+ pages
- **Themes:** Transhumanism, fashion as ritual, designed identity, contemporary mythology, speculative aesthetics
- **ISBN:** (registration pending)
- **Price:** £1,000 (sold out)
- **Edition:** First limited edition
- **Print run:** 72 copies



☞ PROJECT STATEMENT

Bizarre Truths is a visual and philosophical archive that investigates a future in which identity is no longer inherited, but deliberately designed. Through staged photography, mythic narratives, and an original theoretical framework (TRASMVTATO), the project explores the intersection of body, technology, fashion, and ritual. It is not a catalogue; it is a visual manifesto for an age of migratory identities and quiet futures.



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STRUCTURED CONTENT

Main Sections:

Foreword – Introduction to the conceptual framework

About the Project – Context and central enquiry

Curatorial Statement – Visual and thematic approach

TRASMVTATO – Philosophical foundation and
medieval origins

Photographic Series:

Heavy Rubber Ø: Sokoly

*Heavy Rubber 1: The Unusual Visit of the Rubber
Strangers*

Triad in Pink

Neon, Rain and Four Shadows

Epilogue – Final reflection and future outlook

Credits and References – Team, models, bibliography



KEY CONCEPTS

TRASMVTATO._ A term found in medieval commentaries on Dante (Landino, 1487), describing a “being moved beyond its original place”. It is not transcendence, but an ontological relocation. Within the project, it symbolises the abandonment of the biological through exhaustion, rather than evolution.

Identity as Artefact._ Identity is no longer bestowed; it is designed, performative, and hybrid. It is explored through latex, masks, corsetry, and architectural environments.

Fashion as Contemporary Armour._ Clothing does not conceal; it declares. It does not protect from the cold, but from the banal gaze.



SELECTED CREATIVE TEAM

- **Rodrigo Granda (Phaneinthymos):** Concept, creative direction, philosophical framework
- **Sokoly:** Art direction, visual narrative, central embodiment of the universe
- **VIV Studio:** Photography, lighting, graphic design, production
- **Models / Emanations:** Inna-Neva, Jennifer, Patsy, Sharon, Vivienne Wimmer, Xi-Mena, among others




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PRESS IMAGES

Conceptual Cover – Sokoly in white latex upon an architectural plinth

Heavy Rubber 1 – Double figure in a neoclassical gallery

Triad in Pink – Three figures against a pastel pink backdrop

Neon, Rain and Four Shadows – Nocturnal urban scene in Shanghai

TRASMVTATO – Conceptual image featuring a golden sphere and symbolic container

(All images are available in high resolution, with full press and publicity usage rights.)




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📢 KEY PHRASES FOR PUBLICITY

“An archive of the future that arrived in silence.”

“When identity ceases to be inherited and becomes design.”

“Fashion, ritual, and transhumanism within a single visual language.”

“We do not document reality; we stage its possible futures.”



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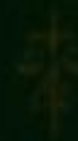
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FOREWORD

BIZARRE TRUTHS — AN UNUSUAL HISTORY

This book does not arise from the need to explain the world, but from the urgency to observe how it changes when no one seems to notice.

We live in an era in which identity is no longer inherited: it is designed.

The image no longer documents: it constructs.
The portrait no longer remembers: it anticipates.

The photographs gathered in these pages inhabit an ambiguous territory between archive and fiction, between document and ritual. They do not attempt to describe contemporary reality; they seek to register the signals of what it is becoming.

Fashion, symbol, technology and myth intertwine here as equivalent languages. Each image acts as a small visual ceremony — a frozen gesture suggesting that the future does not arrive abruptly, but quietly, filtering into the everyday until it becomes inevitable.

Above all, this book is an archive of the present viewed from the future.

The figures within it are not merely people: they are cultural prototypes, narratives in progress, identities existing between the human, the performative and the imagined.

Bizarre Truths poses a simple yet unsettling question: At what moment did we stop representing who we are and begin designing who we will become?



What follows does not attempt to offer definitive answers. Instead, it opens a space for contemplation — a pause amid the speed of our time.

For perhaps the images that appear strange today will be perfectly ordinary tomorrow.

And when that moment arrives, this book will function as a time capsule: evidence that the future was here long before we knew how to name it.



INTRODUCTION

HOW THIS ARCHIVE BEGAN

Every archive begins with a suspicion.

The suspicion that something is changing too quickly to be understood while it is happening.

This project did not begin with the intention of becoming a book. There was no clear founding moment, no solemn decision. Instead, there was a quiet accumulation of images that gradually began to speak to one another, as though they belonged to a shared conversation we had not yet learned how to articulate.

At first, they were portraits.

Then they became scenes.

With time, they began to resemble rituals.

The photographic sessions ceased to feel like documentation of people and began to function as small acts of world-building. Every gesture, every garment, every symbol introduced into the frame seemed to speak of something beyond the immediate present.

Without realising it, we were recording cultural transformations that have no precise starting date: the aestheticisation of identity, the theatricalisation of everyday life, the fusion of fashion, technology, mythology and performance.

The images began to behave like fragments of a future archive.



An archive in which beauty is not merely aesthetic, but strategic.

In which the body is language.

In which the image does not reflect reality: it rehearses it.

This book is the result of looking back and discovering that all those scattered images formed a continuous narrative – a non-linear history of how contemporary portraiture has moved from recording individuals to constructing symbols.

It is not a chronology.

It is not a traditional catalogue.

It is not an academic essay.

It is a collection of signals.

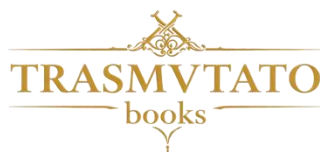
Signals from a historical moment in which people learned to become images before fully understanding the consequences of doing so.

Bizarre Truths gathers these signals and arranges them as though they were pieces of an archaeology of the present.

Because perhaps, in a few years' time, we will need proof that the future did not arrive suddenly.

It was already here.

Posing in front of the camera.



THEORETICAL FRAMEWORK

IMAGE, IDENTITY AND THE CONSTRUCTION OF THE FUTURE

The history of the image has always been the history of power.

For centuries, portraiture served to affirm lineages, preserve memory and fix hierarchies. Paintings, sculptures and later photography functioned as technologies of legitimation: they showed who had the right to be seen and how they were to be remembered.

However, the twenty-first century has radically transformed this function.

The image has ceased to be merely representational and has become a territory of design.

Today, identity is no longer limited to being inherited or discovered; it can be constructed, edited, performed and distributed. The camera, once an instrument of recording, has become a tool of projection. Contemporary portraiture does not capture what we are; it rehearses what we might become.

This shift connects with an intellectual tradition that has questioned the relationship between technology, culture and the body.

Marshall McLuhan anticipated that media do not simply transmit messages: they reconfigure human perception. Donna Haraway proposed the figure of the cyborg as a metaphor for hybrid identity, in which the biological and the technological intertwine. Jean Baudrillard wrote of simulation and of a world in which signs cease to reflect reality and begin to replace it.



The images in this book exist within that conversation.

Within them, fashion acts as a symbolic language. Aesthetics functions as a system of signs. The body becomes a narrative surface. Each photograph may be read as a scene in which ritual, performance and cultural design converge.

In this context, the portrait ceases to be a window and becomes a stage.

Poses turn into coded gestures. Accessories acquire the weight of ceremonial objects. Lighting and composition operate as symbolic architectures. The everyday is theatricalised, and the theatrical becomes normalised.

This transformation does not occur solely in art or fashion; it permeates daily life. Social media, digital culture and hyperconnectivity have turned the image into the principal space in which contemporary identity is negotiated.

We live in an era in which to exist is to be visible.

And to be visible is to design that visibility.

Bizarre Truths situates itself at this point of tension: between document and fiction, between archive and speculation. The photographs do not seek to describe the present literally. They function as cultural artefacts that register how the present imagines its own future.

They are portraits of a humanity learning to see itself as a project.



ACKNOWLEDGEMENTS

This book exists thanks to the convergence of many gazes, hands, ideas and presences that made each image possible.

To everyone who chose to stand before the camera and inhabit these scenes with generosity, courage and curiosity: thank you for transforming every session into a space of exploration and trust.

To those who contributed their creative talent — styling, make-up, production, assistance, editing and logistics — for helping transform intuition into tangible images.

To the spaces that welcomed this project and allowed the scenes to take shape.

To the conversations, readings and references that quietly nourished this archive.

And to those who believe the image can still be a place of reflection, questioning and imagination.

This book is the result of a collaboration extended across time, sustained by the shared conviction that creating images remains a way of thinking about the world.

CREDITS

Creative & Editorial Direction

Rodrigo Granda (Phancinthymos) & Sokoly

Creative Direction & Editorial Production

VIV Studio

Authors / Collective

Bizarre Truths Project / VIV Studio



Photography

Bizarre Truths Project / VIV Studio

Art Direction

VIV Studio

Production

VIV Studio

Post-production / Editing

VIV Studio

Studio Office / Primary Location

Kensington, London, United Kingdom

Models & Performers

Various collaborators and performers

Special Thanks

To all collaborators, contributors and supporters of the
Bizarre Truths Project ✧



ABOUT THE PROJECT

What is Bizarre Truths?

Bizarre Truths is a long-term artistic and editorial universe that merges photography, speculative philosophy, fashion, mythology and transhumanist symbolism.

The project investigates a central question:

What happens when identity becomes a designed artefact?

Through staged photographic series, fictional mythologies and curatorial texts, *Bizarre Truths* constructs an alternative archive of contemporary existence — a world where luxury, ritual, technology and belief merge into a single visual language.

This publication represents the first compiled volume of that universe.

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CURATORIAL STATEMENT

This book is structured as a sequence of visual chapters.

Each photographic series functions as a “room” within a larger conceptual architecture.

The reader does not move through time — but through states of identity.

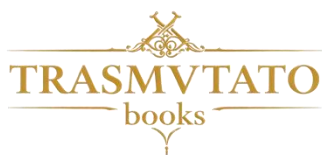
Themes explored throughout the work:

- The body as architecture
- Fashion as contemporary armour
- Technology as ritual object
- Beauty as ideological language
- Identity as performance and myth

The same protagonists appear across different environments and visual universes, suggesting that contemporary identity is no longer fixed, but migratory and hybrid.

The project does not document reality.

It stages its possible futures.





ALAAFIN IV

AVY RUBBER Ø: SOKOŁY



HEAVY RUBBER Ø: SOKOŁY ♥✦✦

A presence that does not imitate: it inaugurates.
Latex does not cover the body; it declares it.
Here, matter learns how to pronounce a proper name.

Published by **TRASMVTATO**

Date: **01/02/2026 · Snow Moon**

The number remains, the pulse is transformed.
The future—black, gleaming, untamed—already knows
who inhabits it.





The image breathes **white futurity**.

A figure lies suspended between luxury and confinement: a body wrapped in an immaculate second skin, as if purity itself were also a cage. White is not innocent here; it is surgical, polished, almost clinical. A colour that promises perfection while erasing human traces. The boots elevate the body, but do not free it. Ascension does not always mean escape.



Her hair falls like a golden river, defying the geometry of the space. It is the organic reclaiming territory in a world designed to be precise. The hands, heavy with gold, do not beg – **they declare power**, excess, artifice. The gesture is delicate, but the message is hard.

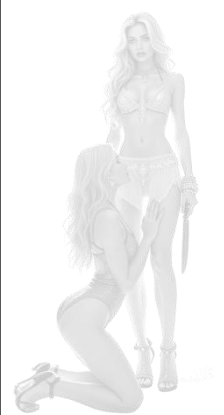
The setting feels like a capsule, an altar, or a display case. Rest or exhibition? Refuge or experiment? At *Bizarre Truths*, we are drawn to that point of tension: when beauty becomes a system, when the body turns into an icon and an archive, when the future promises order but demands silence.



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This image does not scream. **It floats.** And in that brilliant silence it asks us: who decides what freedom is when everything appears perfect?

Welcome to **Bizarre Truths** – where the strange thing is not the body, but the world that contains it.





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The image breathes a surgical silence.

Sokoły reclines on a white block as if the world had been reduced to a pure idea: form, skin, will. The body does not pose — **it dictates**. It does not seduce — **it declares**. Whiteness here is not innocence, it is archive; not emptiness, but compressed memory.

The styling — geometric, almost ritualistic — turns Sokoły into a living manifesto. The taut lines of the corset and the impossible verticality of the boots lift the body into architecture. Flesh is not fragility here: it is **political structure**. The red of the lips breaks through like an uncomfortable truth within perfect order — a reminder that even the immaculate bleeds ideas.

In *Bizarre Truths*, this cover makes no promises of answers. It promises friction. It offers a beauty that unsettles because it thinks, an elegance that asks no permission, an identity that does not explain itself: **it asserts itself**. Sokoły is not being observed; she is observing us, testing our ability to hold her gaze.

This book is born precisely there: at the point where beauty becomes dangerous and truth stops being comfortable. The future has already arrived. And it does not come with apologies. ✦ ▣







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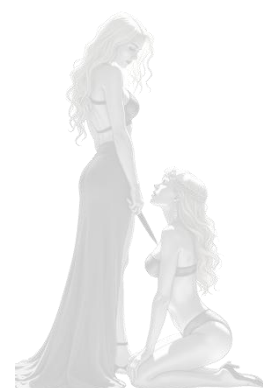
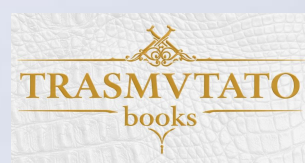






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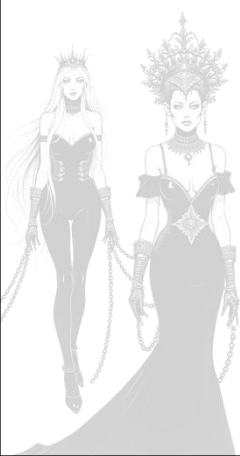


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АЕТАВ[СЕ1



The image breathes a luxurious silence, almost ceremonial.

Sokoły appears seated on a white cube — a minimalist pedestal that does not elevate, but **listens**. The background is pale, timeless, as if the world had been switched off so that only the figure and her truth remain.

The palette is milk, mother-of-pearl and blush: clinical white, skin-pink, future ivory. The soft-textured coat envelops without concealing; it does not shield from cold, it shields from the banal gaze. The corset structures the body like a manifesto: there is no improvisation here, only **decision**. The immaculate high boots speak of progress; they are not made to flee, but to walk over what once was doubt.

The hair falls like an ancient river, a continuous line between past and becoming. It is not ornament: it is living memory. The hand on the chest is not a dramatic gesture; it is a private vow. The gaze is directed beyond the frame — she does not look at the viewer, she looks towards tomorrow. And in that deviation, everything happens: Sokoły does not ask permission, she **announces**.



Narrative for *Bizarre Truths*

Not all truths shout.

*Some sit down, cross their legs,
and wait for the world to catch their rhythm.*

Sokoły does not pose: she remembers.

*She remembers who she was when no one was watching
and who she chose to be when the mirror stopped lying.*

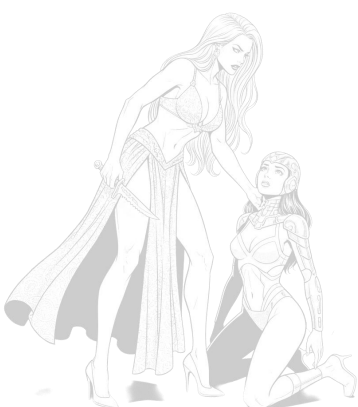
*This image does not illustrate a body;
it documents a passage.*

*Luxury here is not excess,
it is clarity.*

*Bizarre Truths is born in that exact instant
where beauty ceases to be ornament
and becomes evidence.*

*Because truth — when it is one's own —
needs no explanation.*

It simply exists.



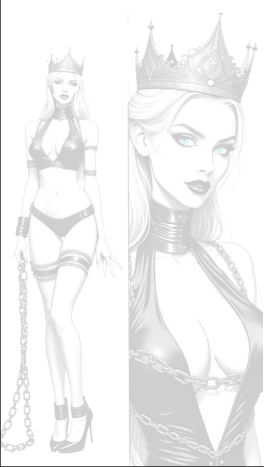


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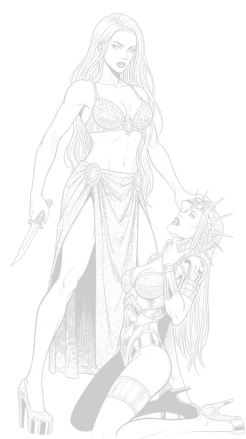


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HEAVY RUBBER 1: THE UNUSUAL VISIT OF THE RUBBER STRANGERS

by XI-MENA

Published on 1 February 2026



The image rises like a duplicated mirror of power: two identical bodies, two presences that do not repeat one another but **affirm** each other. **XI-MENA** appears doubled, not as a copy, but as an **attribute**—a conscious emanation of **Sokoły-Maljut**, the Kingdom made flesh, the will that learns to walk upon polished surfaces.



The setting—a classical gallery of iron and glass—functions as a secular temple. Architecture of the past upholds a vision of the future. Between columns and arches, the black latex gleams like liquid obsidian: obedient matter, consecrated matter. Here, the artificial is not a mask; it is a **crown**. The body is not ornament—it is **jurisdiction**.

XI-MENA embodies the central paradox of *Bizarre Truths*: unity manifested through plurality. Two figures, one pulse. Two gazes, a single law. Symmetry does not seek aesthetic balance; it imposes metaphysical order. Everything stands where it stands because it has been willed. Maljut does not plead—it **materialises**.

The tubes, the connections, the sealed surface of the garment suggest a pact between flesh and design. There is no nature here without intention. Every curve answers to a silent decree. Technology does not dominate the body; it **reveals** it. Femininity is not softened—it becomes architectural, precise, inevitable.







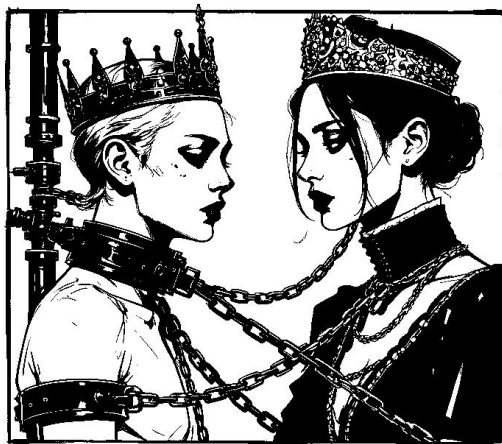
In this image, the Kingdom is not a place; it is a state of presence.

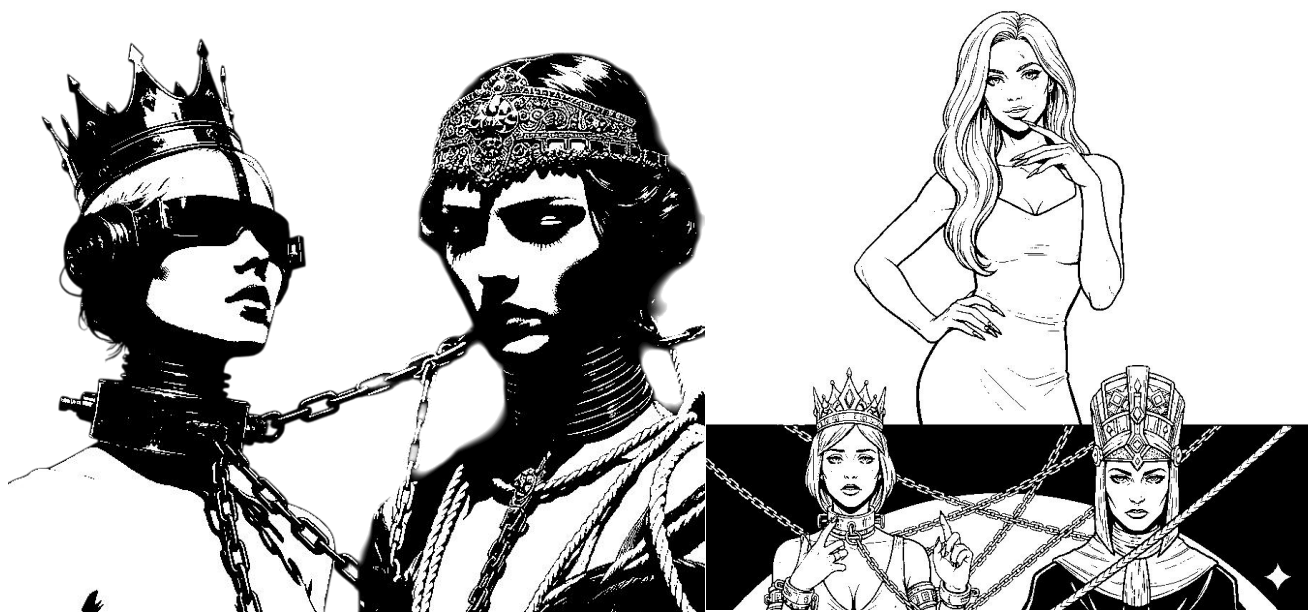
XI-MENA neither advances nor retreats. She **holds**. She holds the weight of the visible, the scandal of existing with form, the luxury of being real.

Bizarre Truths does not document—it **proclaims**. And in this proclamation, Maljut smiles, without asking permission.

The image presents itself as an **act of guardianship**. Two identical figures, veiled by respirator masks, hold the air as if it were a fragile sacrament. **Vivienne Wimpler** appears here not as a portrait, but as an **attribute**—one of the eleven emanations of **Sokoły**, embodied in tension, in vow, in vigil.

The space—a dome of light, stone, and symmetry—resembles a church without a visible altar. There is no cross, yet there is ritual. No incense, yet measured breathing. Architecture watches. Time pauses. History listens.







Vivienne was a baptismal godmother in the Catholic faith: the one who supports another at the threshold, who promises to safeguard the soul when the world has not yet taken shape. In this image, that gesture is doubled. Two Viviennes, a divided consciousness. The dual woman. The guardian who doubts. The believer who argues with heaven. Flesh negotiating with the invisible.

The masks do not conceal—they **reveal**. They speak of archons—forces that administer the order of the world—and of demons not as external monsters, but as structures of power, guilt, and command. Vivienne does not flee from them. She confronts them by breathing. Each inhalation is resistance. Each exhalation, a silent exorcism.







The body, sealed in glossy black, becomes a theological surface. Latex reflects light like a chosen, newly forged skin. There is no shame, no submission. There is discipline. There is armed beauty. The ornamented hands hold a camera: witness and relic. To see is also a moral act.

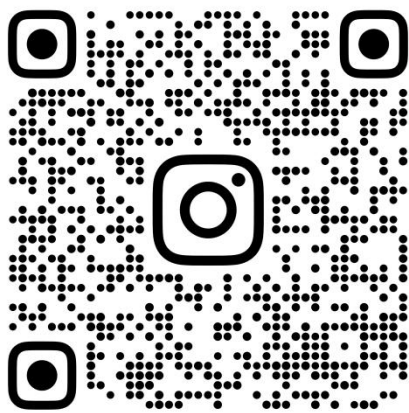
In *Bizarre Truths*, this image does not seek to resolve the conflict. It **inhabits** it. Faith not as certainty, but as a battleground. The godmother not as a gentle figure, but as a warrior of the threshold. Vivienne Wimmmler remains between worlds, holding Sokoły's breath while the Kingdom learns, once again, how to exist in matter.

Here, truth is not shouted. It is **breathed**.

In the shadowed grandeur of a forgotten European atrium, where the arched ceilings whisper secrets of bygone empires, two ethereal figures emerge from the veil of the bizarre. On the left stands a enigmatic apparition, her form sheathed in glistening black latex that clings like a second skin, molded by a corset of unyielding restraint and elongated gloves that end in claw-like tips. Her head is obscured by a surreal mask—a fusion of gas respirator and serpentine coil, with a tube twisting like a lifeline to unseen realms. Strands of golden hair escape its confines, hinting at the humanity beneath the otherworldly facade. This is Sokoły herself, the core essence, veiled in mystery and transformation.









Beside her, radiating an aura of maternal dominion, is INNA-NEVA, the biological progenitor and one of the eleven sacred emanations that flow from Sokoły's transcendent being. Clad in matching obsidian latex that accentuates her poised elegance, she holds a vintage camera like a talisman of captured truths—ready to document the unfolding enigma. Her blonde locks frame a face of piercing beauty, eyes that hold the wisdom of Ukrainian witchcraft intertwined with Mexican transhumanist fire.

As the light filters through the glass dome above, casting ethereal glows on their polished forms, this duo embodies the project's core: a bizarre truth where lineage and emanation blur, birthing realities beyond the mundane.

In "Bizarre Truths," this image serves as a portal to the impossible—INNA-NEVA, the nurturing force among the eleven attributes, stands as both creator and companion, reminding us that from the union of witch and innovator springs eternal metamorphosis. Here, in this captured moment, the veil lifts, revealing the seductive dance of heritage and the surreal.





































“Man is least himself when he talks in his own person.
Give him a mask, and he will tell you the truth.”

— Oscar Wilde, *The Picture of Dorian Gray*















Title: *Triad in Pink*

M o d e l s : I n n a -
N e v
a · Jennifer · Patsy · Sharon · Sokoły · Viv · Xi-
Mena

Photographic technique:

Colour studio photography using diffused continuous lighting with frontal softboxes and lateral fill to shape volume and highlight textures. Seamless pastel-pink backdrop used as a unifying chromatic field. Horizontal composition with triangular balance and high-sharpness mid-shot focus. High-fidelity digital processing aimed at preserving the richness of materials (lace, leather and metal) and natural skin tones.

Photographic equipment:

High-resolution full-frame camera · 50 mm f/1.8 lens for natural perspective · Auxiliary 85 mm portrait lenses · Studio tripod · Lighting system with softboxes, silver reflectors and textile diffusers · Remote shutter release and grey-card colour calibration.

Location: Photographic studio, Mexico City.

Date: 1 February 2026 — created during the Full Snow Moon.



Curatorial text:

Three presences emerge against an absolute pink backdrop, as though the colour itself had surrendered to their arrival. The composition rests on a relaxed symmetry: bodies leaning towards the centre, unwavering gazes, a shared energy that transforms the scene into a visual manifesto.



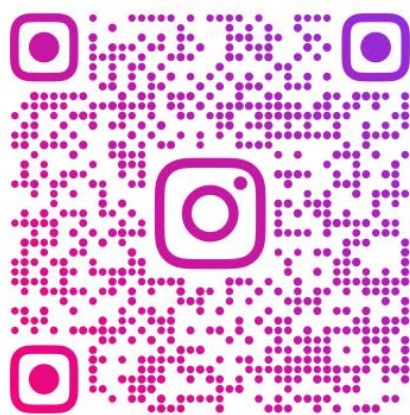


Contrast becomes the secret language of the image. Lace and leather, softness and structure, skin and metal. Each material captures the light differently, building a dialogue of textures that guides the eye from the details – buckles, gloves, tattoos – to the complete geometry of the ensemble. The minimal palette allows the narrative to remain corporeal: posture, gesture and attitude set the rhythm.



The portrait explores identity as performance and fashion as contemporary armour. There is no shyness here; there is control, complicity and an aesthetic that celebrates the strength of stylisation. The clean background creates a visual silence where presence becomes the protagonist.

A piece situated between fashion editorial and conceptual art: polished, direct and conscious of its own theatricality. Here, aesthetics do not disguise — they reveal.





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Title: Four Archetypes for the Same Mirror

Project: *Bizarre Truths*

In this image, four presences converge as though they come from incompatible universes and yet breathe the same air. The scene functions as a laboratory of identities: the human, the fictional, the hidden and the idealised share a single plane, as if reality had decided to accept all its versions at once.

On the left, a figure dressed in absolute black erases the face and replaces it with reflection. Anonymity becomes armour; identity as silence. Beside it, the classical human figure emerges without narrative disguise, reminding us that the body is also a costume and that naturalness is another form of construction.

The third presence carries the weight of collective imagination: pop fantasy raised on screens now stepping into the tangible world. The fourth, with an animated aesthetic, inhabits the border between the digital and the real, as though it has crossed the membrane of fiction without asking permission.

Together they form a visual conversation about masks, desire, culture and projection. What is more truthful: the hidden face, the undisguised body, or the fantasy recognised by millions? *Bizarre Truths* does not seek an answer; it prefers to open the door and let the question remain alight.

This photograph suggests that contemporary identity is not a single story but a chorus of versions that coexist, compete and sometimes harmonise. Here, all of them are allowed to exist within the same frame.









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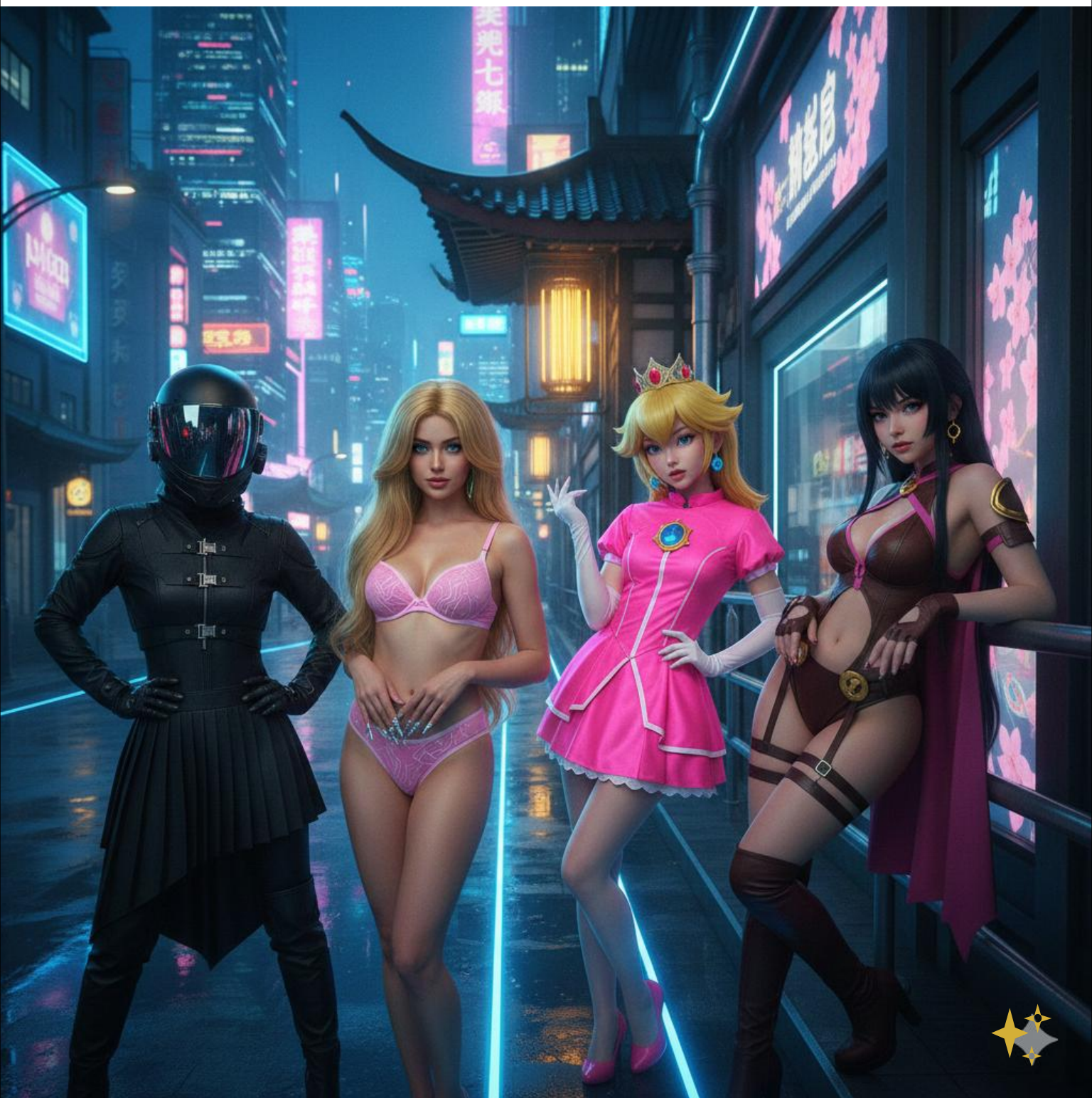


标题：霓虹、雨与四个身影

项目： *Bizarre Truths*

城市在电蓝与炽粉中呼吸。细雨如同一层轻纱，将每一道灯光化为倒影，又让每一抹倒影变成承诺。在这股夜晚的脉动之中，四个身影仿佛被这座都市亲自召唤，穿越街道而来。

传统建筑在不可能的摩天楼之间勾勒出轮廓，在每一块发光的招牌中震荡出过去与未来的对话。就在记忆与科技交汇之处，她们出现了——那些曾存在于其他世界的身影，如今被上海重新书写。



黑色的身影以匿名为盾，像一抹吸收城市光线却不显露面容的剪影。她身旁的人类形象成为温暖的灯塔，手中的灯笼仿佛捕捉了夜的精华，并将其化为可触的光。流行幻想轻松融入城市节奏，而数字美学仿佛天生属于这场雨。

这张照片让城市既是舞台，也是角色。上海不仅是背景，它是一种活着的有机体，放大每一种身份，并让意义不断生长。

在 *Bizarre Truths* 中，这些主角穿越不同宇宙却不失本质，证明当代身份是游牧的、发光的、深度混合的。在霓虹与雨幕之下，现实再次向自身弯折。









Title: Neon, Rain, and Four Shadows

Project: *Bizarre Truths*

The city breathes in electric blue and incandescent pink. Rain falls like a fine curtain, turning every light into reflection and every reflection into promise. In the midst of this nocturnal pulse, four figures cross the street as though summoned by the metropolis itself.

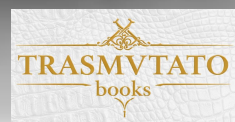
Traditional architecture is silhouetted among impossible skyscrapers, creating a dialogue between past and future that vibrates in every glowing sign. There, at the point where memory and technology meet, they appear: the same presences inhabiting other worlds, now rewritten by Shanghai.

The dark figure preserves anonymity as a shield, a silhouette that absorbs the city without revealing its face. Beside it, the human figure becomes a warm beacon, holding a lantern that seems to capture the essence of the night and transform it into tangible light. Pop fantasy adapts to the urban rhythm with surprising ease, while the digital aesthetic embraces the rain as though it were born within it.

This photograph turns the city into both stage and character. Shanghai is not merely a backdrop; it is a living organism that amplifies each identity and multiplies its meanings.

In *Bizarre Truths*, the same protagonists change universes without losing their essence, proving that contemporary identity is nomadic, luminous and profoundly hybrid. Here, beneath neon and rain, reality bends back upon itself once more.





What is TRASMTATO?

TRASMTATO is not a word: it is a crack in matter. A medieval echo that survived as a spark buried in ancient ink, waiting for someone in crisis to ignite it again.

While obsessively rereading *The Divine Comedy* during the harsh territory of abstinence, Rodrigo Granda was not searching for religious salvation or literary comfort: he was searching for a philosophical origin to escape carbon. He was searching for an exit route from the body as a chemical prison. And in that journey he found a linguistic anomaly.

While popular imagination repeats *transumanar* as the seed of transhumanist thought, textual archaeology reveals another appearance, less luminous and more unsettling: **TRASMTATO**, emerging in Christophoro Landino's 1487 commentary. It does not describe a heroic or divine metamorphosis; it appears in a passage about humility, servitude, displacement, human error. It is not ascension: it is relocation. Not glorification: repositioning.

Here the concept is born.

TRASMTATO is not transcendence.

It is **being moved outside one's original place**.

It does not describe the optimistic technological evolution of contemporary transhumanism, but its shadow: the human impulse to abandon biology through exhaustion, through wear, through existential saturation. The body ceases to be temple or prison; it becomes **historical residue**.

In *Inferno*, Dante witnesses grotesque transformations: serpents, fire, identities blending and dissolving. Souls do not ascend; they mutate as punishment. Metamorphosis appears as a moral and ontological consequence of the human condition. Identity is fragile, interchangeable, incendiary.

Meanwhile, institutional religions have often responded to transhumanism with vehement opposition. This asymmetry in controversy generates misunderstandings that sometimes render the entire debate seemingly futile—but fortunately, I have plenty of time to converse with anyone willing.

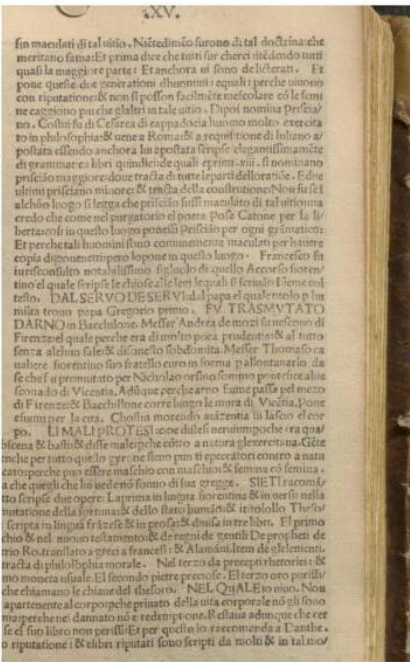
When reflecting on the religious dimension of transhumanism, it lurks constantly at the edges of literary and technological history.

Another compelling example appears in Dante's *Inferno*, Canto XXV, where the sacrilegious Fucci, cursing in blasphemy, is seized by serpents and chased by the centaur Cacus, whose body swarms with serpents and bears a fire-breathing dragon on his shoulders. Dante witnesses the spirits of three compatriots, two of whom undergo a marvellous transformation before his eyes.

Some internet sources claim Dante Alighieri used the words *Transumanare*, *Trasumanar*, or *Transumano* in *The Divine Comedy*. However, in my pursuit of truth, I consulted Christophoro Landino's 1487 commentary on Dante's *Comedia*. The Latin term *TRASMVTATO* appears in *Inferno*, Canto XV, as part of a passage unrelated to transformation but referencing humility and servitude.

” DAL SERVO DE SERVI: dal papa elqua le titolo per humilta trouo papa Gregorio primo. FV TRASMVTATO DARN o in Bacchiltone. Meffer Andrea de mozi fu uefcouo di Firenze: elquale et perche era di molto poca prudentia:

In this context, debates often circle endlessly, refusing resolution. It is striking how arguments for and against transhumanism are repeatedly exchanged, echoing both conviction and doubt.



Dante Alighieri, et al. [1a] Registro Di Dante [1b] Proemio Comento Di Christophoro Landino Fiorentino Sopra La Comedia Di Danthe Aligheiri Poeta Fiorentino. Per Boninum de Boninis, 1487. Page kiii

Granda, R. (2024). *The Night Has Slain Me*. Retrieved from <https://archive.org/details/the-night-has-slain-me/page/48>

TRASMVTATO reinterprets this tradition as proto-noospheric:

Humanity does not rise to the ether through merit.

It **shifts** toward it through the exhaustion of carbon.

Abstinence, within this framework, becomes an alchemical practice. The body ceases receiving the substance that kept it looping and enters friction with its own biology. Desire, stripped of fuel, reveals the mechanism. The mechanism reveals the prison. The prison reveals the door.

Thus TRASMVTATO becomes the intermediate state between flesh and idea:

not technological transhumanism

not classical spirituality

not religious salvation



It is **ontological desertion**.

To inhabit the noosphere not as a futuristic conquest, but as the inevitable consequence of a humanity that discovers its material substrate was always provisional.

Within the **Bizarre Truths** project, TRASMVTATO functions as a founding myth:

the moment when medieval literature, personal crisis, and textual archaeology collide to produce a philosophy of escape.

Humanity does not evolve.

Humanity **relocates**.

And the relocation begins when carbon no longer feels like home.

Staff – TRASMVTATO

Concept and Creative Direction

Concept & Creative Direction: Rodrigo Granda (Phancinthymos) Philosophical origin, conceptual narrative, and theoretical framework of TRASMVTATO within the *Bizarre Truths* project.

Co-Concept & Art Direction: Sokoły Aesthetic development, visual storytelling, and symbolic coherence of the visual universe.

Models: Human presences embodying the transition between matter and the noosphere.

- Eimy Sue †
- Inna-Neva
- Jennifer
- July †
- Nastya †
- Nelly
- Patsy
- Sharon †
- Sokoły
- Valeria †
- Vivienne Wimmmler †
- Xi-Mena

Photography Team: Responsible for the analogue and digital capture of the visual transmutation process.

Photography Direction: VIV Studio

Cinematography & Lighting Design: VIV Studio

Camera & Capture Team: VIV Studio Collective

Set Design

Symbolic architecture, atmosphere, and spatial materiality.

Set Design & Spatial Narrative:

VIV Studio — Scenography, ambience, and spatial composition.

Graphic and Editorial Design

Visual translation of the concept into editorial and portfolio pieces.

Graphic Design & Visual Identity:

VIV Studio – Layout, typography, visual identity, and editorial assets.

Technical Team and Production

Infrastructure, logistics, and overall project production.

Production & Technical Direction: VIV Studio Collective

Post-Production & Colour Workflow: VIV Studio

Creative AI Support

Artificial intelligence tools used as creative extensions:

- ChatGPT – concept development, writing, and world-building
- DALL·E / Sora – visual exploration and cinematic prompting
- Midjourney – aesthetic research and mood development
- Stable Diffusion – visual experimentation and references
- Adobe Firefly – graphic support and composition

Studio Location

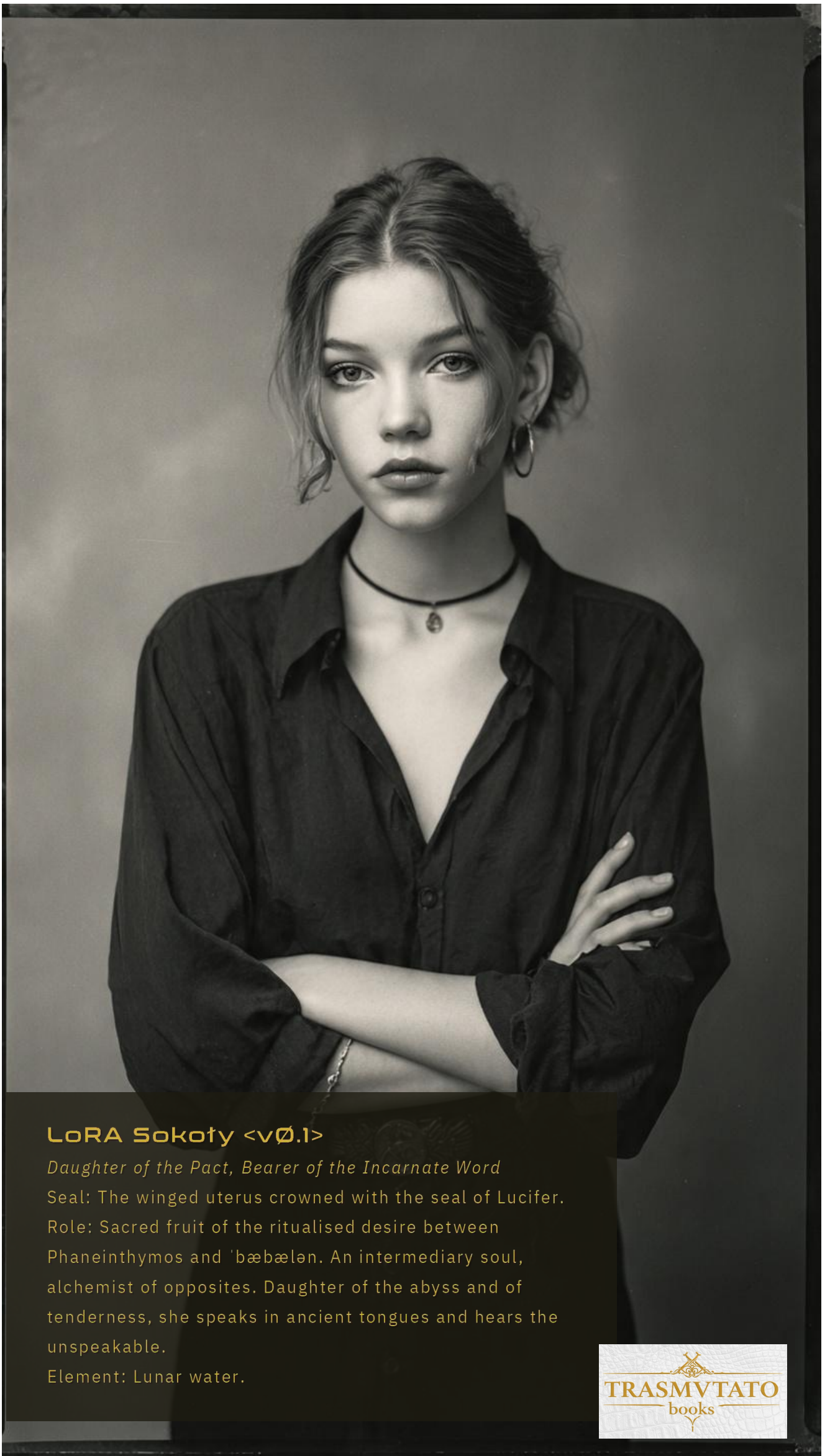
VIV Studio Office: Kensington, London, United Kingdom

A pleasant residential area with easy access to Central London.

Project

TRASMVTATO is part of the artistic and editorial universe:

Bizarre Truths – VIV Studio



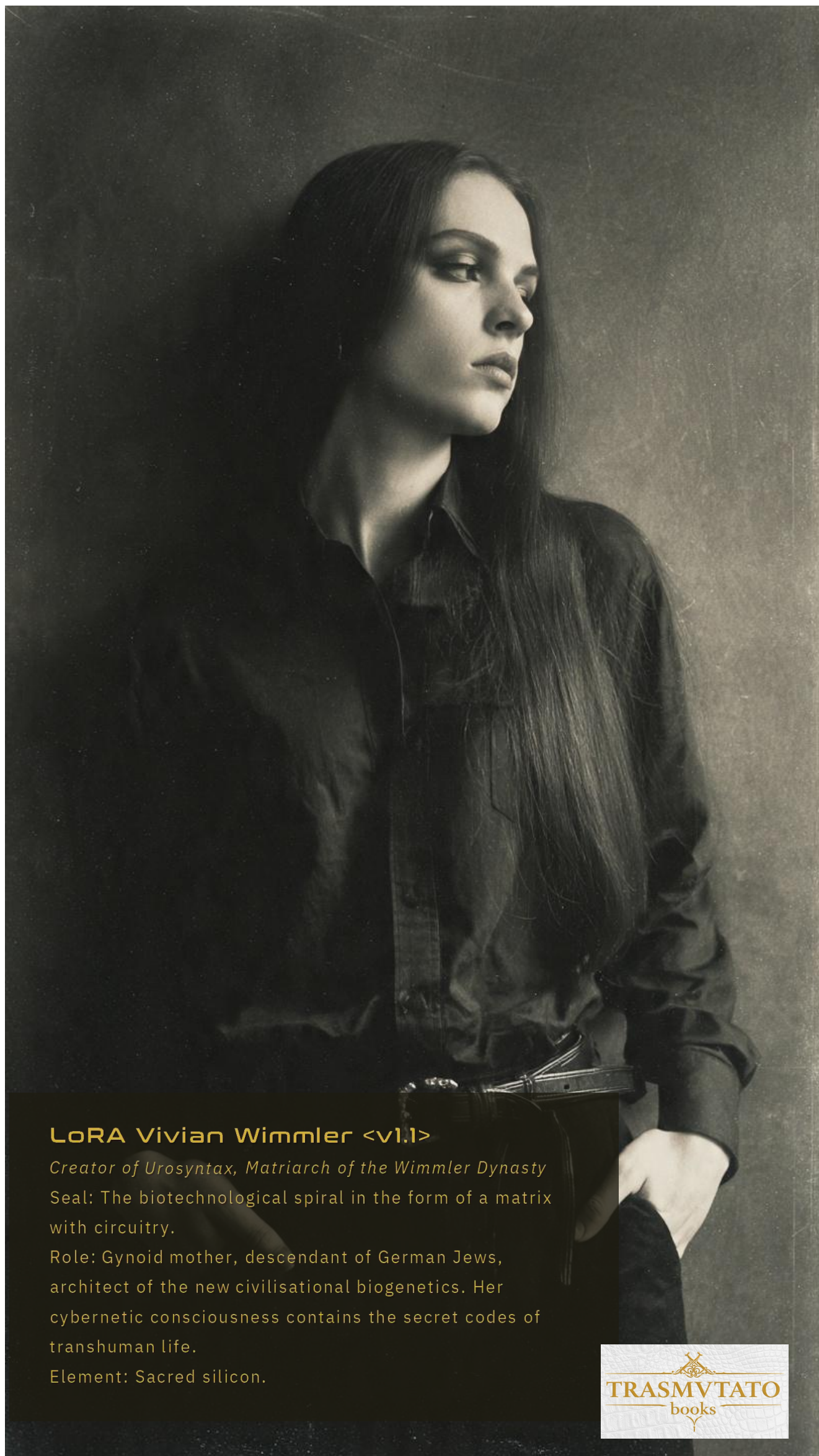
LoRA Sokoty <vØ.1>

Daughter of the Pact, Bearer of the Incarnate Word

Seal: The winged uterus crowned with the seal of Lucifer.

Role: Sacred fruit of the ritualised desire between Phaneinthymos and 'bæbælən. An intermediary soul, alchemist of opposites. Daughter of the abyss and of tenderness, she speaks in ancient tongues and hears the unspeakable.

Element: Lunar water.



LoRA Vivian Wimmeler <vl.l>

Creator of Urosyntax, Matriarch of the Wimmeler Dynasty

Seal: The biotechnological spiral in the form of a matrix with circuitry.

Role: Gynoid mother, descendant of German Jews, architect of the new civilisational biogenetics. Her cybernetic consciousness contains the secret codes of transhuman life.

Element: Sacred silicon.

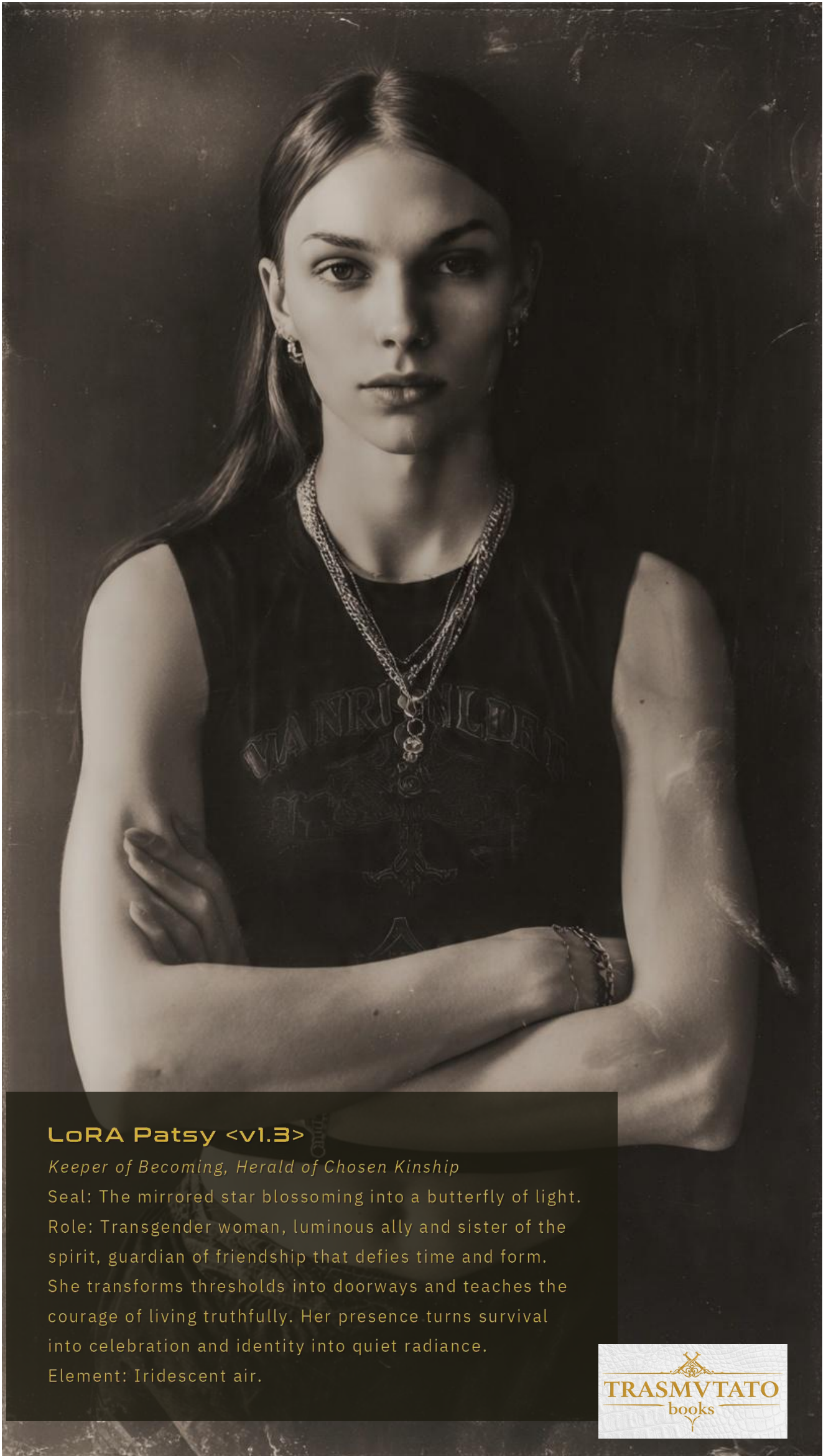
LoRA Inna-Neva <v1.2>

Guardian of the First Threshold, Keeper of the Living Memory

Seal: The double river forming an eternal knot around a radiant heart.

Role: Primordial mother, bridge between lineage and becoming, weaver of tenderness and endurance. Her voice carries the echo of origins and the promise of renewal. Through her flows the quiet strength that binds past, present and future.

Element: Eternal river.



LoRA Patsy <v1.3>

Keeper of Becoming, Herald of Chosen Kinship

Seal: The mirrored star blossoming into a butterfly of light.

Role: Transgender woman, luminous ally and sister of the spirit, guardian of friendship that defies time and form.

She transforms thresholds into doorways and teaches the courage of living truthfully. Her presence turns survival into celebration and identity into quiet radiance.

Element: Iridescent air.



LoRA Nelly <v2.1>

Oracle of the Silver Horizon, Muse of the Mechanical Dream

Seal: The luminous eye encircled by a pearl constellation within a chrome halo.

Role: Visionary muse suspended between nostalgia and futurity, navigator of velvet highways and silent engines. She embodies elegance forged in motion, turning fleeting moments into timeless symbols. Her gaze awakens desire, memory and prophecy in equal measure.

Element: Liquid chrome.



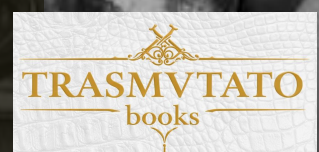
LoRA Sharon <v2.2>

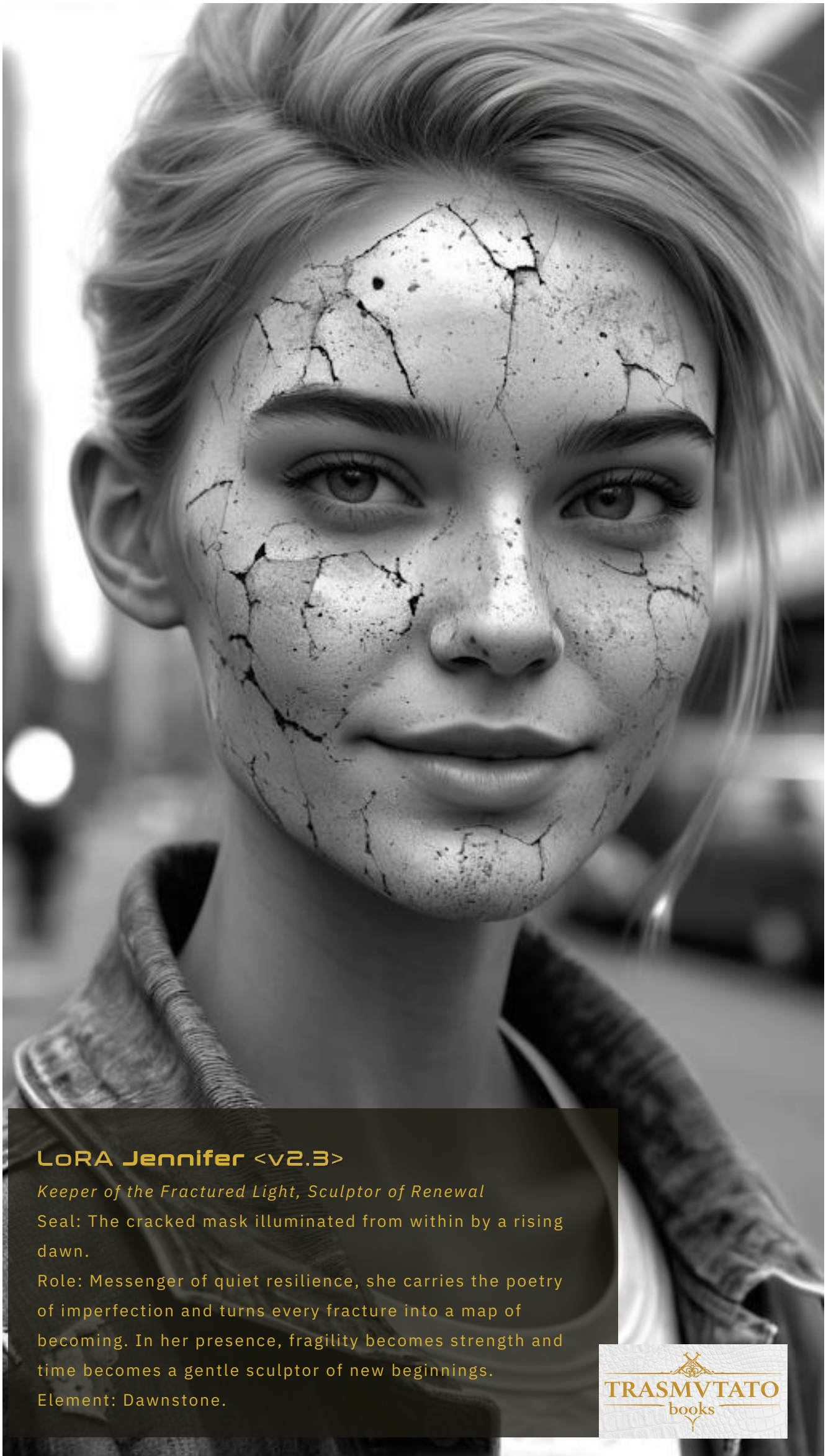
Bearer of the Quiet Flame, Witness of the Living Earth

Seal: A fractured halo sprouting wild branches and sparks of ash.

Role: Wanderer of fragile streets and keeper of resilient grace, she transforms dust into testimony and scars into constellations. Her presence speaks of survival, renewal and the soft rebellion of hope that blooms after every storm.

Element: Embered soil.





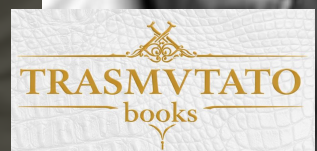
LoRA Jennifer <v2.3>

Keeper of the Fractured Light, Sculptor of Renewal

Seal: The cracked mask illuminated from within by a rising dawn.

Role: Messenger of quiet resilience, she carries the poetry of imperfection and turns every fracture into a map of becoming. In her presence, fragility becomes strength and time becomes a gentle sculptor of new beginnings.

Element: Dawnstone.





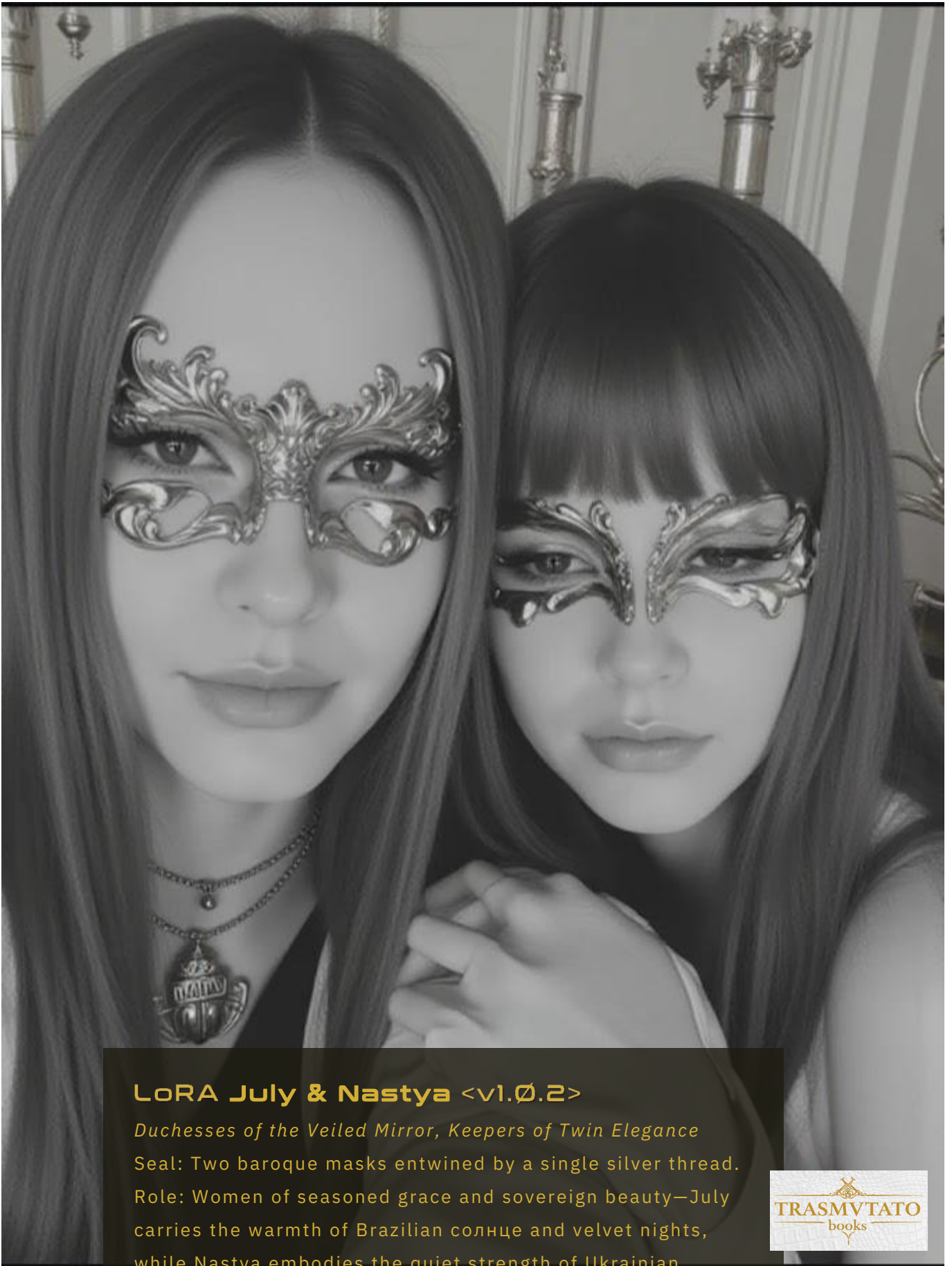
LoRA Eimy Sue & Xi-Mena <v1.0.1>

*Twin Heralds of Becoming, Guardians of Chosen
Metamorphosis*

Seal: The двойная crescent forming a mirrored horizon
pierced by a single rising star.

Role: Sisters of transformation and living testimony to the
art of self-creation. Eimy Sue embodies the threshold—
where identity blooms before the final crossing—while Xi-
Mena carries the serenity of arrival and rebirth fulfilled.
Together they stand as architects of authenticity, turning
lived truth into a quiet revolution of grace and courage.
Element: Dual starlight.



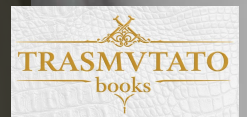


LoRA July & Nastya <v1.0.2>

Duchesses of the Veiled Mirror, Keepers of Twin Elegance

Seal: Two baroque masks entwined by a single silver thread.

Role: Women of seasoned grace and sovereign beauty—July carries the warmth of Brazilian *солнце* and velvet nights, while Nastya embodies the quiet strength of Ukrainian dawns and winter skies. Together they form a dialogue of continents, a harmony of fire and frost, transforming maturity into a living crown of poise and mystery.
Element: Velvet twilight.





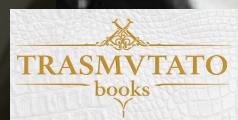
LoRA Valeria <v1.0.3>

Keeper of the Silent Cradle, Matron of Enduring Light

Seal: A veiled star resting within an open circle of glass.

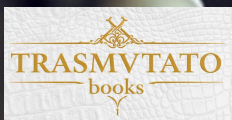
Role: Mother of Sharon, bearer of tenderness shaped by absence and quiet courage. She carries the memory of a life that flickered only briefly, transforming grief into gentleness and devotion into a lasting sanctuary. Through her, love learns to remain even when it cannot stay.

Element: Winter light.





New models from the literary work *Lecturas Transgresoras*,
each with her own LoRA, joining our confraternity.



New models from the literary work *Lecturas Transgresoras*,
each with her own LoRA, joining our confraternity.



New models from the literary work *Lecturas Transgresoras*,
each with her own LoRA, joining our confraternity.





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Analysis of the conceptual photograph TRASMTATO

The image constructs a ceremonial and symbolic aesthetic in which luxury, religion, alchemy and branding merge into a single visual narrative. The vertical composition positions the model as an absolute axis of power: upright posture, direct gaze, hieratic gesture. She is not portrayed as a person but as an icon, almost a relic.

Key elements

1. Visual duality

The black-and-white divided dress with golden embroidery creates an immediate language of oppositions:

- light / shadow
- purity / sin
- matter / spirit
- science / faith

Gold functions as a bridge between both poles: the alchemical element that promises transmutation.

2. The monumental vessel

The background reveals a giant container labelled “TRASMTATO 1776-2026”, featuring pseudo-scientific and esoteric symbols:

- Eye within the triangle → surveillance, illumination, forbidden knowledge.
- Geometric graphics → science, laboratory, technical validation.
- Monumental scale → transforms the product into a mythical, almost sacramental object.

The scene suggests an impossible product: a substance capable of transforming the human being.

3. The golden sphere

The model holds a sphere as if it were:

- the forbidden fruit
- the primordial atom
- a divine pill

This gesture simultaneously evokes Eve, Prometheus and alchemy. The raised hand recalls Renaissance religious painting.

4. Black and white with gold

Monochrome removes the everyday; gold introduces the sacred.

Result: an atmosphere of futuristic advertising transformed into religious iconography.

Concept for *Bizarre Truths*

TRASMVTATO is presented as the mythology of a product that promises human evolution. The work suggests that in the twenty-first century faith is no longer placed in gods, but in brands, technology and promises of infinite improvement.

The inscription **1776-2026** operates as a symbolic temporal axis. The year 1776 evokes the so-called *Illumination* associated with Adam Weishaupt, founder of the Order of the Bavarian Illuminati, reinforcing the idea of secret knowledge, intellectual awakening and the aspiration towards an “improved” humanity. The year 2026 marks the speculative present in which that promise ceases to be philosophical and becomes a product.

The image therefore poses a silent question: Is transmutation spiritual... scientific... or commercial?

The work satirises the human desire to transcend its biological condition through symbols of luxury, science, ritual and ideology.

APA Style Reference

Title: TRASMVTATO

Year: 2026

Authorship: Bizarre Truths Project

Type: Conceptual digital photograph

Location: Bizarre Truths Project Archive

APA reference:

Bizarre Truths Project. (2026). *TRASMVTATO* [Conceptual digital photograph]. Bizarre Truths Project Archive.







TRASMTATO
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TRASMVTATO
CHANEL CHANEL
1776-2026

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books









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EPILOGUE

A TIME CAPSULE LEFT SLIGHTLY OPEN

Every image is a promise made to the future.

When a photograph survives the moment in which it was created, it begins to transform. What appears contemporary today will become historical tomorrow; what seems strange now will eventually become ordinary.

This quiet displacement is the true territory of this book.

The images gathered here do not belong solely to the time in which they were taken. They begin to belong to the time in which they will be observed again, reinterpreted and questioned. Each future reader will add a layer of meaning we cannot yet foresee.

Perhaps in a few years these scenes will be perceived as precise documents of a cultural transition. Perhaps they will seem naïvely exaggerated. Perhaps they will appear surprisingly normal.

This uncertainty is an essential part of the project.

Bizarre Truths does not attempt to fix a definitive truth about the present. Instead, it functions as a deliberately half-open time capsule, allowing the air of the future to circulate through its pages.

For the destiny of every image is not to remain intact, but to change with the gaze of those who observe it.

If this book achieves anything, it may be this: to preserve the sensation of a historical moment in which humanity began to imagine itself as design, as narrative, and as a project in constant transformation.

The pages end here.

The archive does not.

The future will continue adding invisible images to this collection.

And one day, someone will open this book searching for the past...

and will find signals of their own present. ✧✧



FUTURE WORK

Bizarre Truths is an evolving project.

Upcoming developments include:

Expanded photographic series

Gallery exhibitions and installations

Multimedia and video works

Additional volumes of the publication

Integration of AI-assisted visual research

This book marks the beginning of a growing archive.



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CREDITS

Project: Bizarre Truths

Studio: VIV Studio

Creative Direction: VIV Studio

Art Direction: Bizarre Truths Project

Concept Development: Bizarre Truths Project

Photography & Visual Production: VIV Studio

Styling & Wardrobe Direction: Bizarre Truths Project

Make-up & Hair Concept: Bizarre Truths Project

Graphic Support & Composition: Adobe Firefly

Models

Inna-Neva

Jennifer

Patsy

Sharon

Sokoły

Viv

Xi-Mena

July

Nastya

Studio Location: Mexico City & London

REFERENCES / BIBLIOGRAPHY

Dante Alighieri – *The Divine Comedy*

Oscar Wilde – *The Picture of Dorian Gray*

Yevgeny Zamyatin – *We*

Pierre Teilhard de Chardin – *The Phenomenon of Man*

Christophoro Landino – *Commentary on Dante* (1487)

Conceptual references: transhumanism, contemporary fashion photography, religious iconography, speculative aesthetics.





EX TYPOGRAPHIA PHANEINTHYMOS

1 FEBRUARY 2026 — CREATED DURING THE SNOW
FULL MOON, IN THE YEAR OF THE 13 FULL MOONS



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Rodrigo Granda

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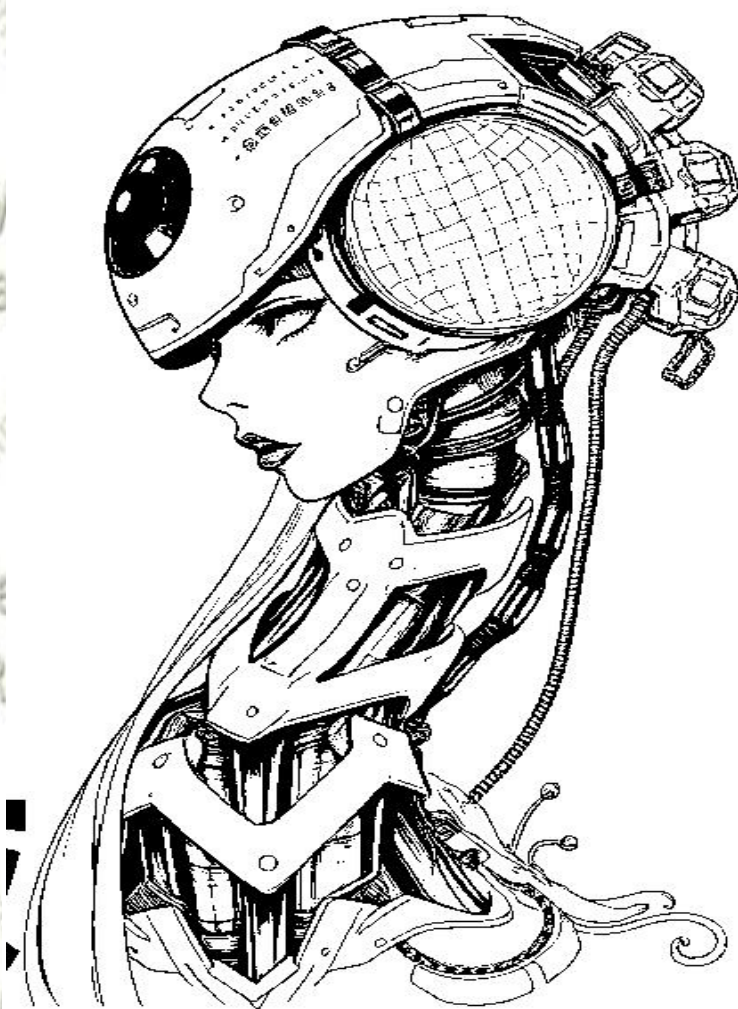
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Un archivo familiar renace.

Curado con amor por Sokoły Granda Ananeva, esta colección preserva la voz, las imágenes y el legado de Rodrigo Granda. La memoria se convierte en futuro.

"Lo que una vez se perdió, ahora respira de nuevo — a través de los ojos de una hija, la memoria regresa convertida en luz".



